

SECRET

CO-53  
7

INSCOM  
GRILL FLAME  
PROGRAM

SESSION REPORT

SECRET

CLASSIFIED BY:MSG,DAMI-ISH  
DATED: 051630ZJUL78

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REVIEW ON: *July 2000*

ORCON

*Cy 1 of 3 cys*  
GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CD-53

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information on a target of interest. The purpose of this session was to determine the location of an area in the attached photograph. An effort was also to be made to determine the point of manufacture of the equipment depicted in the photograph.
2. (S/NOFORN) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
3. (S/NOFORN) At TAB A is a transcript of the data present by the remote viewer during the session. At TAB B are drawings made by the remote viewer reference his impressions of the target site. At TAB C is target cuing information provided the remote viewer. At TAB D is analyst memorandum regarding prior involvement of RVer in related Project 8003 sessions.
4. (S/NOFORN) Interpretation and use of the information provided is the responsibility of the requestor.

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REVIEW ON: *Judy 2000*

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*1 of 3 cys*

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CD 53

TIME

#66: This will be a remote viewing session for 1400 hours,  
17 June 1980.

PAUSE

#66: Relax and concentrate now, relax and focus your attention on  
the target for this afternoon. Focus your attention on the  
photograph which I have shown you. Focus your attention on  
the photograph which I have shown you. Move in space and time  
to the area of the photograph, when the photograph was taken,  
and describe the area to me.

PAUSE

+04 #07 I've been winkin' very fast. It might be logical overlay.  
I cannot seem to. . . something that I felt was important.  
I think it's near a. . . some (mumble). . . something of a gun.  
A ball on a tower, and there's three, three smaller ones  
around it. I thought, I thought that (mumble)

PAUSE

+06 #07 I don't know how this comes out where it is if. . . I thought  
it was important, I just. . . appears to be a big long field. . .  
very long race track like-

PAUSE

(mumble)not. . . not taken at a regular track testing ground.

#66: Explain the raw data.

+10 #07: I saw someone I can identify with. . . developing the picture,  
and I felt that. . . he felt very comfortable with. . . no  
pressure. . . no pressure. I. . . Alright, I see a vehicle  
running, it does not look like. . . does not look like, uh,  
the pictures I've seen of test grounds.

#66: Alright. Focus your attention on the area of the picture,  
now. Focus your attention on the area of the picture, and  
move now, with your attention focused on the area of the  
picture. Move now to a position of observation one hundred

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#66: nautical miles above this location, and describe for me in terms of geography, the location of this area.

PAUSE

#07: I got a. . . a winking thing again.

#66: Relax and concentrate.

PAUSE

#07: I can't stay up there. I keep coming back down. Just a minute.

#66: Then we'll wait.

+15 #07: I kept seeing a very faint. . . faint picture of what I think is trees and mountains and, kind of non-descript. I seem to be a point just south of. . . south of a very big city.

#66: Describe the distance to this city.

#07: I don't know, sixty. . . sixty miles, I guess.

#66: Do you recognize this city?

#07: I had been wantin' to say something, but I don't want to. I think I. . . keeps coming to me.

#66: Just let it go.

#07: I don't know what's logic and what's not.

#66: That's fine, that's not your responsibility to sift it out.

#07: I seem to be just south of Moscow.

#66: Alright, fine. Now, lower your altitude and go back through space and time to the time of the picture. Lower your altitude and go back in time to the space/time of the picture. Move over next to the tank and put your hand on the tank. Through space/time to the time of the picture. Move to the tank and place your hand on the tank, tell me when you've done so.

#07: I got. . . after this picture. I think it was done at about 30 miles an hour.

#66: You can stop time, just freeze time. You can stop time, just freeze the time and place your hand on the tank.

#07: I got it. Okay, I got it.

#66: Alright, listen very carefully. Very carefully, now. It's

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#66: very important that you keep your hand on the tank. We're going to follow the tank through space/time, therefore for continuity it's very important that you keep your hand on this tank. Keep your hand on this tank. Do not let go of this tank. Now listen very carefully. Move backwards through space/time to the point of final assembly of this tank. Move back through space/time to the point of final assembly of this tank. Keep your hand on the tank. Move now. And describe for me this location.

PAUSE

#21 #07: I'm inside a . . . inside a foundry like a building, big pouring ladle, bucket like. I went outside, I see stacks, but this is not . . . (mumble) down that way. I got rid of the tracks . . . something peculiar . . . something peculiar about the tracks . . . it's cold and grey outside . . .

#66: Where is your tank?

#07: It's over there . . . without the tracks on.

#66: Allright. Now, once again, focusing your attention solely on this area right where that tank sets over there move up to an altitude of 100 nautical miles and describe for me in terms of geography this location.

PAUSE

#07: It's, uh . . . about 30 miles from where I was before. Thirty miles to the northeast, and it's near the city . . . it's a . . . a big factory complex.

#66: Describe it's position to me once again.

#07: It's about 30 miles northeast from where I was about . . . about 30 miles southeast of the big city.

#66: Allright. Now, move back down to this point of manufacture. Now, at this point I have no further questions about the target, but I'd like to give you the opportunity to comment on anything you think is important at this time.

#07: Something funny about the person who took the photograph. They did not feel tension or pressure (mumble) they could take the photo again if it wasn't good.

#66: Tell me the raw data which makes you say this.

#07: I looked at the guy. (mumble) He was not tense. It was routine.

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#66: How was he dressed?

#07: Very dark grey or black clothing, black rubber apron.

#66: Is this the one who took the photograph?

#07: I. . . I tried to figure that out, I just, saw the person take the photograph, his back. I looked for, I thought that he wasn't supposed to be being hiding, looking through or over a fence, I didn't see a fence. I saw no restrictions of his taking pictures.

#66: What was he wearing at the time of taking the picture?

#07: It was a soft, full cap, like, I guess it was dark loose wool, not black (mumble) wool, some kind of, some kind of dark jacket, not a suit, work jacket, could be denim.

#66: Okay. Is there anything you'd like to add now before we draw?

#07: The origin of the photo is known, for some reason, I don't know.

#66: Allright.

#07: That's about all.

#66: Anything else.

#07: I don't think so.

#66: Okay, if you have nothing further to add, then, let's go ahead and draw.

#07: Are we on tape?

#66: Yeah, I'll have the tape off for a minute while I turn the lights on, now.

#31: Okay, uh, for debriefing why don't we start the portion right at the beginning, uh, you had some words regarding a ball on a tower, three small ones in front of it, the long racetrack-like field, not a regular track testing ground, you're doing a, just a general sketch of the-

#07: To explain it I ought to draw more than one picture, what I assume the track would look like, I mean a ground should look like, and what this track-like thing looked like.

PAUSE

#07: I didn't get to look at the three small ones to see if they

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#07: were also supported. I felt these balls were adjacent to a large, open area where the photo of the tank was taken. I'll call this area, this, this A, and I want to make another drawing here that, of what I remember, test areas for tanks or tracked vehicles looking like, and, as I remember there used to be a lot of areas laid out like this. And the vehicles would run down one track and come back down the other one. And there would be several of these, they would be all tracked up with tracks where they were going through a lot of mud and what-have-you. All these scratchy lines are tank tracks. The area in the middle except for an occasional track going across it weren't nearly as chopped up as that and I'll call that B, that's the way I remember it. This area looked like a very-

#66: Now we're going to C, which is like your imagery from the session.

#07: Yeah, my imagery from the session. But like a very large area something like that, and this vehicle appeared to be going right across, right through the middle of it. Now there was a lot of stuff chopped around here, as though, and this was kind of uphill and downhill and what-have-you as though more vehicles had been going around out here. By the way, I thought the balls were up in this vicinity here. Yeah, I thought there were some, some trees, evergreen, somewhere in the vicinity of this thing, but I can't remember exactly where they were. A lot of tracks across this thing here, and the tank was running right along in this position, from the position of the arrow, that'd be C. It just didn't look like this regular dress, right dress pattern that I had seen years ago of, like the area in B.

#31: Okay. Relative to C there, did you have any feeling for the location of the picture, where the picture, where the action, you, later on in the session you did have a feeling that you had seen the guy taking the picture. I was wondering if you had a feel for where that was.

#07: The tank was about in the position of the X, and the guy was somewhere inside this area, I thought from this direction, photo, in here. I looked for a fence or something that would restrict his presence, I just naturally assumed that I guess the thing was taken by an agent or something, you naturally assume something like that. And I'm surprised to find that the person that we're looking over the back of, taking the photo didn't appear to be under any great pressure or strain. I just assumed from that, that it was a local who wasn't under a good deal of pressure.

#31: All right, now, we got the, that's the, that's our blowout

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- #31: the test thing. Now, uh, #66 had you go, what we can do for this sketch is we can do both of them. Twice during the session #66 had you go to about a 100 nautical mile altitude and describe in terms of geography. Now, the first part of that is where this place was, the test, or whatever, area where the vehicle actually was, and then the other time was after we, he, had gotten you to the final assembly point, then he had you move again and get an aerial. And there's a relationship apparently between the large city and, where the place was finally assembled and where this testing area was, so why don't, for sketch two, why don't we just put all that together.
- #07: Yeah, I can't get mountains and streams and stuff-
- #31: No, no, no, I, in the - you know.
- #07: I think the construction site was, uh, let's call this point A, that's where the track is, and, uh, B, and let's see, north. That any good?
- #31: Okay, B is where it was assembled, A is where it was at time, at the beginning of this session, time the photo was taken. What's the city? Did you mention a name for that?
- #07: Yeah, I did, I didn't want to, I didn't know why, I didn't know why I didn't want to, and I didn't know why it kept bothering, but, uh, for some reason I thought it was Moscow.
- #31: Okay, yeah, we need this since it's on that, too. You had, let me see, uh, - - -
- #07: Oh, I think this was about 60, these are approximates, my estimates, I'm looking.
- #31: Okay. Let's see, it was 60 miles.
- #07: Thirty-five, thirty miles.
- #31: Yeah, okay, about thirty miles to the northeast from where you were before, that's site B, that's the factory. Whatever. Okay, we can move on to three. You had a, three is the final assembly point, okay, which is B on sketch two. You had a, you felt you were near the city, about 30 miles to the northeast of where you were earlier, big factory complex, about 30 miles southeast of the big city. Did you have any- well, you did have imagery out of there, now that I think about it. You were in a building, let me see, inside a foundry-like building, stacks outside, stacks, yeah, not final assembly, something peculiar about the tracks, cold and grey outside, three is the tank, #66 asked you, and you said it's over there, without tracks on it.

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- #07: It was to the north of where the foundry building was, to the northwest of where the foundry building was. I don't know how far, it wasn't very far.
- #31: Okay. Did you get any imagery out of that building, foundry building area there -
- #07: What did you say, boundary or foundry?
- #31: Foundry, you said, yeah. In fact, yeah, you called it a foundry, right.
- #07: Uh, I saw some kind of casting going on.
- #31: Uh, how about in that area, overview of that area, did you have anything like that?
- #07: I think I saw that like looking at a map, really positions rather than any imaging detail, uh, from about 40-50 feet up I looked across the tops and I saw grey dingy dirty buildings with soot and smoke, the filth of many years on them, uh, like, like a steel mill. Some big stacks, and there wasn't much going on, I, I mean I saw a few people, but it was quiet, I think it was probably night, I don't know. Then I got a close-up of track, vehicle track, I don't know who it belonged to, I assume it belonged to this vehicle, and I kept looking at it and noticing that there was something unusual or peculiar about it, and I wouldn't know if there was something peculiar about a track if I fell over it. But I felt there was something important about it, and I thought it was about the center of the track, you know, halfway from side to side, something intermittent down through there, I, I don't know what it was, it was round, roundish. I had a question and I, I guess I went to look for the tank then. I saw it sitting there, with tracks laid out on the ground. Sitting on top of tracks, but they were flopped out on the ground, on the pavement.
- #31: Where was the round peculiarity? Was it on the inside of the track circumference, or was it on the outside of the track, as it was in a circumference? Do you recall?
- #07: Well, it was up on the side, it was up, I just assumed it was on the inside.
- #31: On the inside, like in where the bogie and the road wheels were? Okay, that's what I wondered, if it was outside or inside.

PAUSE

- #07: I thought there was something, normally you'd expect something

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#07: like cleats or something, but there was something round, had a roundish shape to it, and I know you hear there's some kind of cleats like things, you know, it makes this thing in, somewhere. Something about the middle was roundish, and I thought the top end of it almost, looking straight down, it looked almost round in this direction, as well as having full roundness in the vertical direction. I don't know.

PAUSE

#31: Get one to label that as, call it the interior or the track, or --

PAUSE

#07: I don't think, that's not the outside of the trail.

#31: Okay.

#07: It could be just smooth. Was there anything else that, um. . . you want 'em to hear?

#31: No.

#07: While we're discussing this?

#31: No, that's fine.

PAUSE

#31: Okay. All right, uh, at the end of the session, something funny about taking the photo, you said did not feel tension of pressure as though they could take the photo again if they wanted to, or had to. When you had the feeling the guy developing the film was not rushed, wearing rubber smock, and that type of thing. The guy who took the photo you had the feeling was sort of full cap, dark loose wool, dark jacket, not a suit but like a work jacket. And then at the final session after the free flow the last statement you said was that the origin of the photo is - did you say known?

#07: Yeah.

#31: Okay. Okay. Do you have any idea?

#07: Oh, I don't know who the hell knows.

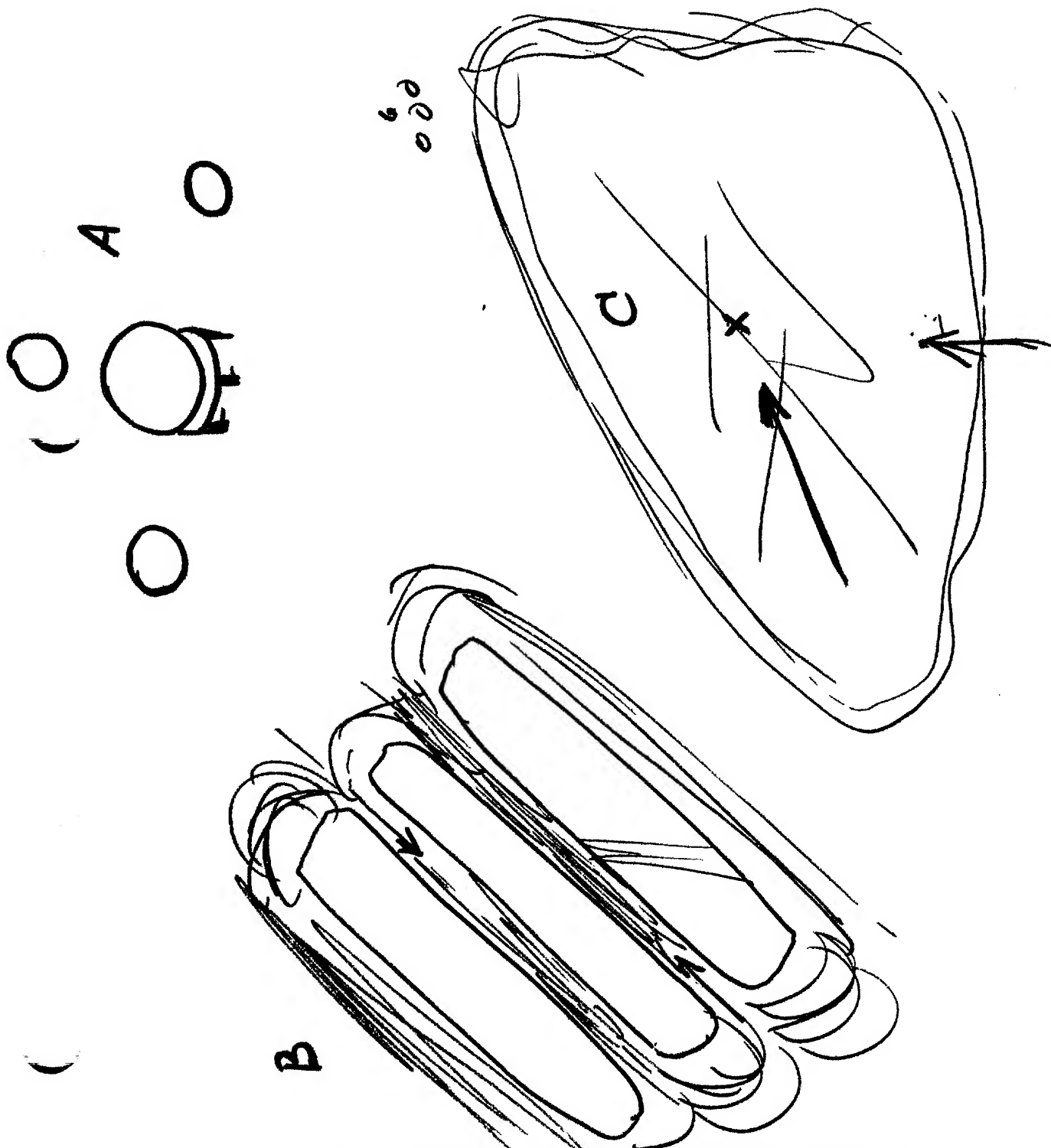
#31: Yeah, I know but I wondered if you might have something further you'd like to add?

#07: I know that's a broad, funny statement after I hear the dang thing, but, uh. . . I would assume that oft time you know, you come in session imagery that you really don't know where it

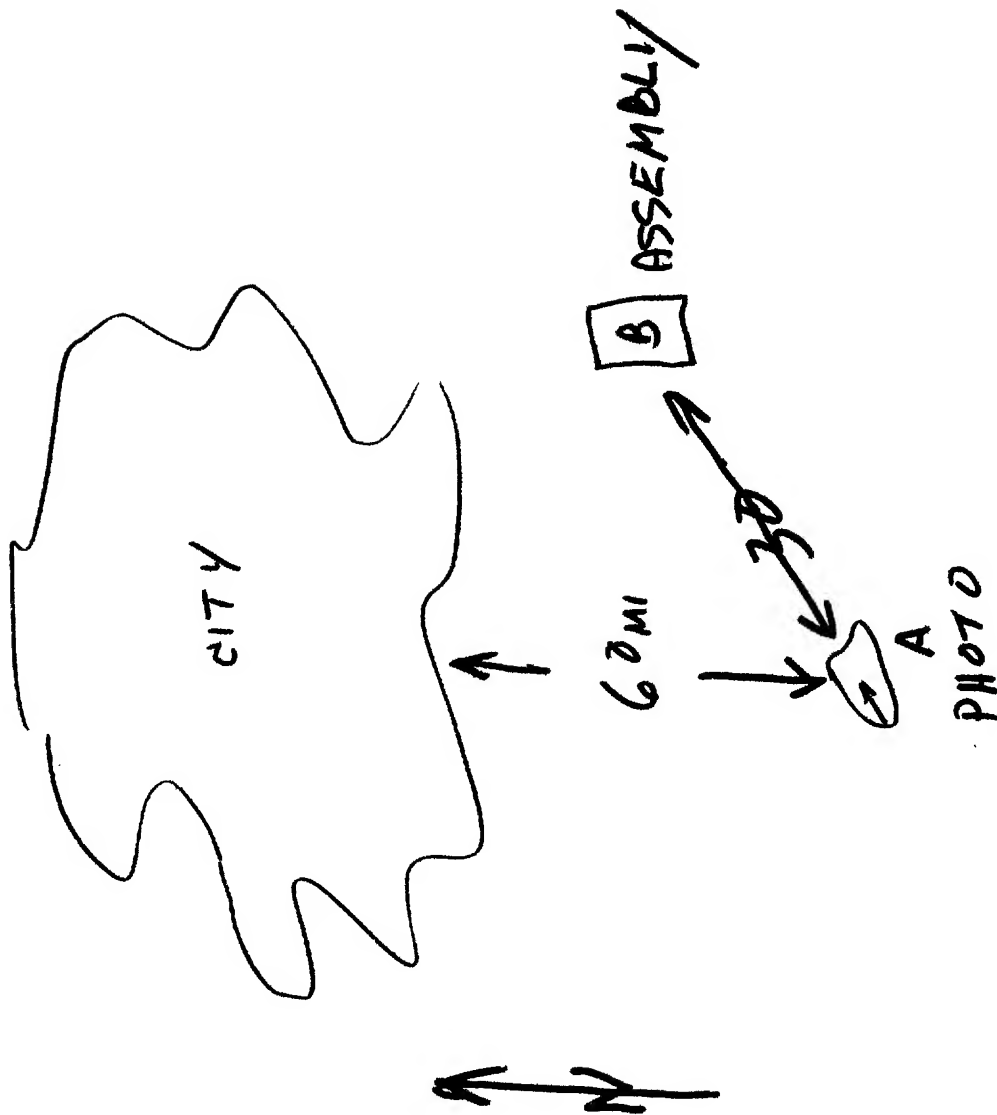
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- #07: originated, but you're glad to get it. We know where this one originated. That is my feeling. Oh, I don't, you don't, I don't know.
- #31: Yeah, I know what you mean.
- #07: But, uh. . . the people that need to know, know where it came from.
- #31: Would you like to add anything further about the, uh, the developing guy in the, picture-taking guy-
- #07: Uh, no, I tried to, looking at him I tried to find any way in the world to recognize him, to identify him, who is this, where is he-uh, it made me realize that something was wrong, you know, if a person were trying to sneak into an area he wasn't supposed to be in, taking pictures like this, the tension would be high, the excitement would be high. I felt none of that excitement, and solely on that basis, I assume that the guy either really knows his way around here, he's extremely comfortable, or he's local, and has permission to be there. That was just a feeling, just from observing the individual.
- #31: All right. Well, I don't have any further questions. Do you have anything further you'd like to add?
- #07: No, that's all I have.

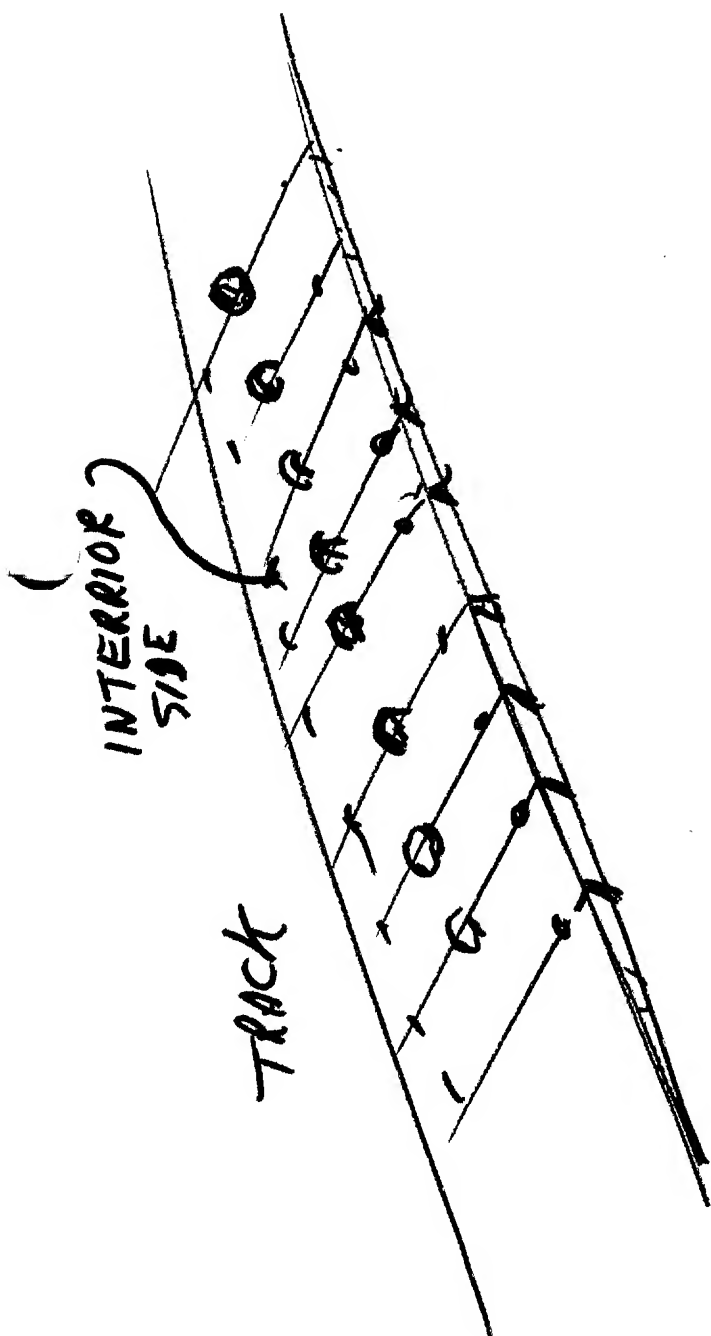
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Target Cuing Information  
Remote Viewing (RV) Session CD-53

Project 8003  
171400 Jun 80  
Session CD-53

I. Cuing Data:

- a. shown a photo of target item

II. EEI:

- a. focus attention on photo
- b. move to space/time position at which the photo was taken
  - 1) describe surroundings
  - 2) move to altitude and locate this area. Identify.
  - 3) distances to nearby features?
- c. focus attention on equipment
- d. move in space/time to the place of final assembly of the equipment
  - 1) describe surroundings
  - 2) move to altitude and locate the area. Identify
  - 3) distances to nearby features?

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MEMORANDUM FOR THE RECORD

19 June 1980

SUBJECT: Session CD-53 Targeting Data

SG1A

SG1A

1. (S/NOFORN) This was #07's first session against this facet of Project 8003. Previously, #07 had performed four sessions against Project 8003a [REDACTED] using only geographic coordinate and session derived imagery for targeting. Also, #07 had performed three earlier sessions against Project 8003b [REDACTED] employing only geographic coordinates, and session derived imagery. During 8003b sessions, #07 did acquire imagery relevant to the targeted equipment. It must be noted, however, that this session is the first in which targeting of this RVer was accomplished using a photo of any equipment bearing resemblance to the actual equipment being sought.

a. (S/NOFORN) Prior to this session, #07 was shown an original photo of the equipment. A facsimile of that photo shown at Inclosure 1, this MFR.

b. (S/NOFORN) Prior to the session, #07 was informed that he would be required to "move in time" to the space/time location at which the photo was originally taken, and that while in the session, other space/time movement would be asked of him.

c. (S/NOFORN) The above constitutes the only targeting data provided #07 prior to or during this session.

SG1A

2. (S/NOFORN) This was #66's nineteenth session as interviewer for Project 8003. As such, #66 was aware of a compilation of preceding targeting, and session imagery data against Project 8003a [REDACTED] and Project 8003b [REDACTED] SG1A  
Likewise, #66 had facilitated one prior Project 8003c session (CD-52) which employed a different RVer but identical targeting and EEI as this session. Just prior to the preceding session (CD-52) and as required by his involvement, #66 had not been exposed to the targeting photo which was employed for this sub-project (8003c).

1 Incl  
As stated

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SG1A

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